

who does not at once concede this can
never be convinced of the point

132.

CLASSTIC.M, BOOKS.—The weakest point
in every classical book is that it is
written too much in the
mother tongue of its author.

133-

BAD BOOKS.—The book should demand
pen, ink, and desk, but usually it is pen,
ink, and desk that demand the book.
That is why books are of so little
account at present.

134-

PRESENCE OF SENSE.—When the public
reflects on paintings, it becomes a
poet; when on poems, an investigator.
At the moment when the artist summons
it it is always lacking in the right sense,
and accordingly in presence of sense,
not in presence of mind.

135-

CHOICE IDEAS.—The choice style of a
momentous period does not only select its
words but its ideas— and both from the
customary and prevailing usage.
Venturesome ideas, that smell too fresh,
are to the maturer taste no less
repugnant than new and reckless
images and phrases. Later on both
choice ideas and choice words soon
smack of mediocrity, because the scent of
the choice vanishes quickly, and then
nothing but the customary and
commonplace element is tasted.